

What the Riddle Woman Said Before the Play

By Harriette Underhill

Somewhat we didn't seem to get on with Bertha Kalich just as we had expected to. In the first place, when we went to interview her we had Clara Tice with us, and when she was introduced to us both at the same time she said: "Miss Tice, how delighted I am! I always wanted to know you." And she never said a word about wanting to know us.

And then, with the best intentions in the world, we said: "Please sit over there, Mme. Kalich, where the spotlight is, for every one always has said that we look like you, and we wish to see if it is true." And instead of being pleased, as we thought she would be, she only said, "Ah, yes!" with the rising inflection, and then she went and sat under the spotlight and we saw!

She is quite too magnificent a creature to be pleased at hearing that she looked like any one. She wore a small, close black hat and spotted veil, a black tailored suit and beautiful white turt. Her skin is dead white, her hair is black and her mouth is red. She is a wonderful person, and doesn't look in the least like any one.

"Ah, the silence of the theatre," she said, crossing her hands on her breast and leaning back in her chair. "How very, very still it is, all so far away from the real world."

And then she went on and talked of the most interesting things, of her home in Poland, and of her life when she first came to America, and of her long seasons on the Bowery, and of her dread of Broadway audiences.

"Truly," she said, "east is east and west is west. It was difficult, indeed, for me to come over on your side to play. My audiences over there were so splendid to me."

"And how I love America, and especially New York! There is not other place like it in the world. Paris? Yes, for three months. And London for the same season, but to live there! Oh, no. Give me New York."

"I want to Poland not so long ago, it seems, to visit the old familiar haunts—the house where I was born and the church where I was married, and how disappointing they were! They all seemed so squat and small; and fancy going from room to room carrying a lamp to light one!"

But all the time Mme. Kalich was talking it seemed as though she was directing her conversation at Clara Tice, and presently they began to talk about Strindberg and Ibsen and Hauptmann and Sudermann and Maeterlinck and Tolstoy, and we were simply left stranded.

And by we didn't recognize the names any more, and we felt to wonder whether the chair we were sitting in, a blue satin and gold thing, was going to be used in the first act of "The Riddle Woman," which was to open that night. Suffice to say it was. Chrystal Herne sat in it when she made her confession to Mme. Kalich in the first act, and then later Mme. Kalich sat in it when she confessed to Miss Herne. It seemed as though each woman in the play had a guilty secret.

which she finally betrayed, and the guilty man was in each case A. E. Anson, or perhaps it would sound better to say "Count Erik Helsing." Presently, tired of being left out of everything, we spoke up and said: "Well, as for us, we love American playrights and farce, or else plays about beautiful women who wear a half dozen stunning gowns in each act and have love affairs which will not bear the light of day, and we like mystery and happy endings, too."

And Mme. Kalich laughed and clapped her hands and said: "Oh, then you surely will like my 'Riddle Woman,' for in it are all those things. And be sure to tell me if you do like it."

So now we are telling. We did like it immensely, but we had no chance to tell Mme. Kalich after the performance, for when we left she was still taking curtain calls.

Stage Personality

Thomas Conkey, who sings the male lead in "Fiddlers Three," John Cort's musical comedy at the Cort Theatre, hails from Cleveland, Ohio, in which city he was the son of the owner and manager of a large drygoods store, and where, until the lure of the stage caught him, he was to have been his father's successor.

His first theatrical opportunity came in the chorus of a repertory company in "The Bohemian Girl." Paralyzed with stage fright, he stood out nevertheless in this chorus, although he maintains that while the others in the chorus, according to instructions, sang something about "Up with the banners and down with the slaves," with appropriate gesticulations, he broke the unity of the action by standing and gazing fearfully at the audience.

Fifteen weeks in many times that number of roles followed for him, while he studied assiduously, and then came a season with the Metropolitan Opera Company of Chicago, and after this another season on tour in the role of Sharpless in "Madame Butterfly."

Mr. Conkey's next move was into musical comedy, in "The Flirting Princess," which had a long, successful run in Chicago. He then spent a year in Italy—a year of hard study under the Italian barytone Cote, back in America again, "Sweethearts," with Christie MacDonald, and later "The Spring Maid" offered vehicles for the exploitation of the splendid quality and strength of his voice.

The concert stage claimed him next for a year, which was followed by a twenty-week tour with Bessie McCoy Davis, and now he is delighting many by his singing in "Fiddlers Three."

When John D. Williams came across Helen Mackellar it was at a time when a Brioux play was being given, and he was so much struck with the personality of the young actress that he secured her to play the leading woman's part in "Pendennis" with John Drew. Last season she had an all-season engagement in "A Tailor-Made Man" with Grant Mitchell. Her experience prior to

the Drew engagement was varied and well known productions. She participated in "Seven Chances," and the Chicago production of "Sinners" was in "Too Many Cooks" with Frank Craven and played the Emily Stevens role in "To-day" on tour, also the lead in "Bought and Paid For." Miss Mackellar hails from the glorious West, claiming Spokane as her birthplace. She has played in New York so long, however, that she feels like a seasoned citizeness of the metropolis.

Versatility is a much abused word. It is used often and with what might be termed careless abandon, particularly in connection with those engaged in artistic results. Consider the case of Alice Brady. Her performance in "Forever After" is an exemplification of that much abused word "versatility," and in addition there is the fact that Miss Brady is a singer of distinction, a dancer of grace and charm and, as every one knows, one of the most popular of screen stars. And her work on the screen shows another side of her varied talents. Miss Brady first won recognition as a dramatic actress through her performances in "Little Women," "The Things That Count" and "Sinners." She then came into her own as a singer, scoring an emphatic personal success as the prima donna of the all star revivals of Gilbert and Sullivan operas given some three years ago. Then came her world wide success in motion pictures, to be followed by her excellent work in "Forever After."

Sam Coit, who plays the rôle of the frequently foiled sheriff in "Lightning," is a hard-boiled Connecticut Yankee and proud of it. All his life he has made a study of rural types, especially those of New England. Their point of view, their quaint humor and, most of all, their dialect have interested the actor to such an extent that he has seldom played any other sort of rôle.

Especially has Mr. Coit trained his ear to reproduce the harsh sounds which life in the rough and open country seems bound to introduce into our language. Like the man in Shaw's "Pygmalion," Coit's ear is trained to

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Calendar for the Current Week

SUNDAY—Aeolian Hall, 2:30 p. m., pianoforte recital by Gulomara Novae; Maxine Elliott's Theatre, 8:30 p. m., recital of French chansons by Yvette Guilbert; Hippodrome, 8:15 p. m., concert by Alda, Martinelli, De Luca and Hipolito Lazzaro.

MONDAY—Aeolian Hall, 3 p. m., recital by Harry Anderson; 8:15 p. m., pianoforte recital by Augusta Cottlow; Park Theatre, opera in English, "Madame Butterfly."

TUESDAY—Park Theatre, 8 p. m., opera in English, "The Mikado"; 8:15 p. m., recital of music on the violoncello, Maurice Dambois.

WEDNESDAY—Park Theatre, 8 p. m., opera in English, "Madame Butterfly"; Carnegie Hall, 8:15 p. m., Abraham Haimowitz, violinist, and Edith Friedman, pianist.

THURSDAY—Carnegie Hall, 3 p. m., concert of the Symphony Society; Aeolian Hall, 3 p. m., pianoforte recital by Raymond Wilson; 8:15 p. m., concert of chamber music by the Elshuco Trio; Park Theatre, 8 p. m., opera in English, "The Mikado."

FRIDAY—Aeolian Hall, 3 p. m., song recital by Alice Barbe; Carnegie Hall, 8:15 p. m., concert by the Symphony Society; Park Theatre, 8 p. m., opera in English, "Martha."

SATURDAY—Carnegie Hall, 2:30 p. m., song recital by Mabel Garrison; Aeolian Hall, 3 p. m., song recital by Julia Claussen; 8:15 p. m., concert of chamber music by the Tolleson Trio; Park Theatre, 2 p. m., opera in English, "Madame Butterfly"; 8 p. m., "The Mikado"; Brooklyn Academy of Music, 8 p. m., concert of the New York Symphony Society.

The Drew engagement was varied and well known productions. She participated in "Seven Chances," and the Chicago production of "Sinners" was in "Too Many Cooks" with Frank Craven and played the Emily Stevens role in "To-day" on tour, also the lead in "Bought and Paid For." Miss Mackellar hails from the glorious West, claiming Spokane as her birthplace. She has played in New York so long, however, that she feels like a seasoned citizeness of the metropolis.

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THE WORLD OF MUSIC

Metropolitan Will Open in Two Weeks

"Notwithstanding abnormal conditions," said General Manager Gatti-Casazza yesterday, "the popular interest in the coming season of the Metropolitan Opera Company, the opening of which is only two weeks off, is emphasized by the numerous inquiries concerning subscription seats made by music lovers whose names hitherto have not been on our list. The subscription books will close on November 1."

"Samson et Dalila," with Madame Homer and Messrs. Caruso, Cuzzoni, and Rother, Mr. Montoux conductor, will be the opening opera. One of the most interesting features of the season will be the presentation of "La Forza del Destino" during the opening week. For the public with but very few exceptions—for I know of no performance of the opera ever having been given in the Metropolitan or Academy of Music—it will be virtually a new opera by Verdi. Mr. Caruso will make his debut in the rôle of Don Alvaro, the soldier-monk. Mr. Gros has provided scenic investment.

"The three new one-act Puccini operas for which Maestro Moranzoni recently made his trip to Italy, will be ready under his direction for the world première in the middle of December. The principal artists in "Il Tabarro" will be Miss Muzio, Mr. Crimi and Mr. Montesanto. Miss Geraldine Farrar will have the title rôle in "Suor Angelica," while the comic leading rôle of the third opera "Gianni Schicchi" will be taken by Mr. De Luca.

Boston Symphony Orchestra
The first pair of Boston Symphony Orchestra concerts will be given in Carnegie Hall Thursday evening, November 7, and Saturday afternoon, November 9. Through the courtesy of Mr. Gatti-Casazza, of the Metropolitan Opera Company, these concerts will have as conductor Mr. Pierre Monteux.

The programme for the Thursday night concert will be César Franck's Symphony in D minor, Schumann's "Manfred" overture, Dukas's "La Péri" and Debussy's "Debussy." Saturday afternoon the programme will be Handel's Concerto Grosso in D major, Charles Martin Loeffler's Poème d'Indy's symphonic variations "Istar" and Beethoven's No. 7 in A major.

Russian Symphony Orchestra
The series of concerts to be given at Carnegie Hall by the Russian Symphony Orchestra on Tuesday nights will begin on Tuesday evening, December 10, when Serge Prokofiev, Russian composer and pianist, will be the soloist. Other concerts will be given on December 31, January 28, February 13 and March 25, and on Wednesday afternoons, December 11, February 19, March 26, and Thursday afternoon, January 2.

Recitals Postponed
Edna Thomas, mezzo-soprano, who was to have appeared at Aeolian Hall on Tuesday afternoon, has postponed her recital until January.

Felix Gargizlia has postponed his piano recital at Aeolian Hall from November 1 to November 29.

Concerts to Come
November 3, Carnegie Hall, first appearance in America of the young American violinist Thelma Given. November 4, Aeolian Hall, song recital by Edna de Lima; Carnegie Hall, violin recital by Jacques Thibaud. November 5, Aeolian Hall, song recital by Florence Otis. November 7, piano recital by Leon Sampla. November 8, Hotel Biltmore, first Friday morning musical. Anna Case, Mischka Elman and Louis Graveure. November 9, Aeolian Hall, first concert of the St. Erik Society for the Advancement of Swedish Music. Edna Gunnar Peterson, Greta Torpade and Samuel Ljungkvist. November 11, Carnegie Hall, first appearance in America of Raoul Vidas, violinist. November 12, Princess Theatre, song recital by Julia Henry. November 13, Aeolian Hall, violin recital by Richard Czerwonky. November 15, Aeolian Hall, song recital by Lotta Madden. November 17, Hotel Ritz ballroom, first concert of the season by the Friends of Music. November 21, Aeolian Hall, recital by the Dutch 'celist Cornelius Van Vliet. November 23, Carnegie Hall, recital by Joseph Hofmann. November 25, Aeolian Hall,

Carnegie Hall
Next Thursday Eve., 8:30
Vilhjalm
Stefansson
"My Five Years
In the Arctic"

THE BILTMORE
Friday Morning Musicales
Nov. 8, 22, Dec. 4, 25, Jan. 14, Feb. 7, 21
Giovanni Martinelli
Marguerite Namara
John O'Sullivan
Arthur Rubinstein
Andrés de Segura
Toscha Seidel
Jacques Thibaud
Cyrus Van Gordon
Carolina White
Gunnar Walska
Mayo Wandler
Winston Wilkinson

1918—People's Symphony—1919
announces six Saturday evening
CHAMBER MUSIC
Concerts at Washington Irving H. S.
FLORENCE QUARTET, Nov. 9th.
THIO de LITZ, Dec. 21st.
PHILHARMONIC TRIO, Jan. 4th.
DAVID & CLARA MAYER, Feb. 1st.
N. Y. CHAMBER MUSIC SOC., Mar. 8th.
BURKSHIRE STR. QUARTET, Apr. 5th.
Special Rate Subscriptions: See
—ONE DOLLAR—
Tickets at People's Symphony Concerts, 17
W. 8th St. (Phone 717 Stuy.), or by mail.
Also at Wadsworth's and Macy's.

CARUSO
SCOTTI AND AMATO
will act as Judges and will personally
award the Prizes for the successful songs
in the Metropolitan Dietsch "The Great
FIDEGOTTI SONG CONTEST"
Carnegie Hall, Monday Eve., Nov. 4th.
—ORCHESTRA OF 40—
Under Leadership of Maestro A. Salmagati.
TICKETS 50c to \$1.50 at box office or at
office of "Music and Musicians," 1425 B'way.

CARNEGIE HALL
SUNDAY EVE.
Nov. 3rd
Auspices of the
Republic of France
"THE DISTINGUISHED
(ANDRE) MESSAGIER, Chef d'Orchestre"
PRIZES:
Parquet, \$3.50
Dress Circle, \$1.50
Balcony, \$1.00 and 75c.
Boxes, \$1.00 and 75c.
SEATS NOW ON SALE

IRVIN COBB
will speak on the Negro Soldier for the
benefit of The Circle for Negro War Relief
CARNegie Hall, Nov. 2nd, 8 P. M.
Short address by Dr. Morton of Tuskegee.
FISK JUBILEE QUARTET
13th REGT. COLORED BAND.
Tickets at Carnegie Hall, Macy's, Wadsworth's and Rooms 111 at 453 Fifth Ave.
Phone 748.
Boxes, \$1.00 and 75c.
Reserved
Tickets \$1.00, 75c, 50c, 25c.

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Concert Programmes of the Week

SUNDAY
Aeolian Hall, 3 p. m. Piano recital by Gulomara Novae:
Quasi una Fantasia, Op. 27, No. 7. Beethoven
Fantastic Pieces, Op. 12, No. 3. Schumann
Ballade in G minor, Op. 23. Chopin
Nocturne, Op. 9, No. 2. Paderewski
Czardas.

MONDAY
Aeolian Hall, 3 p. m. Piano recital by Harry Anderson:
Sonata Tragica. MacDowell
Sea Piece. MacDowell
Eggle, Op. 25, Nos. 2 and 7; Op. 10, No. 3. Chopin
Nocturne, Op. 15, No. 2.
Valse, 2 minor.
Berceuse, Op. 16.
Ballade, F major.
At 8:15 p. m. Piano recital by Augusta Cottlow:
Toccata in C major for the organ. Bach
Nocturne in B major, Op. 92, No. 1. Chopin
Ballade, F minor, Op. 52. Chopin
Nocturne, Op. 9, No. 2. MacDowell
Indian Diary. MacDowell
Mephisto Waltz. Liszt

TUESDAY
Aeolian Hall. Recital by Maurice Dambois, cellist:
Sonata, Op. 12, No. 3. B. Brevet
Concerto in D minor. Lalo
Poema (first time in America). Joseph Jongen
Vieux Chanson. Maurice Dambois
Chanson Douce (first time in America). Maurice Dambois
Mazurka. Maurice Dambois
Nocturne (first time in America). Maurice Dambois
Les Chérubins. D. E. Inghelbrecht
The Willow Tree (first time in America). Reynold Hahn
Allegro Appassionato. Saint-Saëns

WEDNESDAY
Carnegie Hall, 8:15 p. m. First appearance of Abraham Haimowitz, violinist, and Edith Friedman, pianist:
Rhapsodie No. 12. Liszt
Nocturne in B minor. Chopin-Aurubay
Zephyr. Chopin-Aurubay
Poème. Chopin-Aurubay
Toccata. Chopin-Aurubay
Reflets dans l'eau. Debussy
Serenade. Debussy
Tarentelle. Debussy
Capriccio No. 24. Debussy
Serenade. Debussy
Capriccio No. 24. Debussy

THURSDAY
Carnegie Hall, 3 p. m. First concert of the season by the Symphony Society:
Symphony No. 7 in A. Beethoven
Andantino. Debussy
Scherzo. Debussy
From quartet for strings.

Concerts to Come
November 3, Carnegie Hall, first appearance in America of the young American violinist Thelma Given. November 4, Aeolian Hall, song recital by Edna de Lima; Carnegie Hall, violin recital by Jacques Thibaud. November 5, Aeolian Hall, song recital by Florence Otis. November 7, piano recital by Leon Sampla. November 8, Hotel Biltmore, first Friday morning musical. Anna Case, Mischka Elman and Louis Graveure. November 9, Aeolian Hall, first concert of the St. Erik Society for the Advancement of Swedish Music. Edna Gunnar Peterson, Greta Torpade and Samuel Ljungkvist. November 11, Carnegie Hall, first appearance in America of Raoul Vidas, violinist. November 12, Princess Theatre, song recital by Julia Henry. November 13, Aeolian Hall, violin recital by Richard Czerwonky. November 15, Aeolian Hall, song recital by Lotta Madden. November 17, Hotel Ritz ballroom, first concert of the season by the Friends of Music. November 21, Aeolian Hall, recital by the Dutch 'celist Cornelius Van Vliet. November 23, Carnegie Hall, recital by Joseph Hofmann. November 25, Aeolian Hall,

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